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e-mail: mertonmusic@argonet.co.uk

(Prices current September 2008)

VIOLINO I.

L. Cherubini. 3

M. M. = 120. ALLEGRO COMODO.

QUARTETTO N° 8.

1^o Tempo. 10
rit. un peu tenue.

20 Pizz. #

30 ff dolce. Arco.

40 Pizz. dolce. Arco.

50

60

70

80

90

100

110

120

130

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

1010

1020

1030

1040

1050

1060

1070

1080

1090

1100

1110

1120

1130

1140

1150

1160

1170

1180

1190

1200

1210

1220

1230

1240

1250

1260

1270

1280

1290

1300

1310

1320

1330

1340

1350

1360

1370

1380

1390

1400

1410

1420

1430

1440

1450

1460

1470

1480

1490

1500

1510

1520

1530

1540

1550

1560

1570

1580

1590

1600

1610

1620

1630

1640

1650

1660

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6960

6970

6980

6990

7000

7010

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7060

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7080

7090

710

70

p *f* *marqué.* *marqué.*

marqué. *ff* *pp* *80*

Pizz. *Arco.* *p* *p* *ff*

tr *90* *w*

p *p* *ff*

w *sf* *sf₂* *sf₃*

100 *sf* *p* *1* *p* *3* *p* *p* *p*

110 *p* *p* *p*

f *pp*

Pizz. *120* *Arco.* *dolce.*

tr *tr* *w*

Sheet music for violin and piano, page 10, measures 140-190. The music is in 2/4 time, key of G major. The violin part consists of six staves of music with various dynamics and performance instructions. The piano part is mostly implied by the bass line and harmonic context. The violin parts include:

- Measure 140: Violin 1 (top) plays eighth-note patterns, dynamic *p*, *2^o Corde.* Violin 2 (middle) plays eighth-note patterns, dynamic *sfz*. Violin 3 (bottom) plays eighth-note patterns, dynamic *f*.
- Measure 145: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 150: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 155: Violin 1 (top) plays eighth-note patterns, dynamic *sfz*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 160: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 165: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 170: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 175: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 180: Violin 1 (top) plays eighth-note patterns, dynamic *f*. Violin 2 (middle) plays eighth-note patterns, dynamic *p*. Violin 3 (bottom) plays eighth-note patterns, dynamic *p*.
- Measure 185: Violin 1 (top) plays eighth-note patterns, dynamic *ff*. Violin 2 (middle) plays eighth-note patterns, dynamic *ff*. Violin 3 (bottom) plays eighth-note patterns, dynamic *ff*.
- Measure 190: Violin 1 (top) plays eighth-note patterns, dynamic *ff*. Violin 2 (middle) plays eighth-note patterns, dynamic *ff*. Violin 3 (bottom) plays eighth-note patterns, dynamic *ff*.
- Measure 195: Violin 1 (top) plays eighth-note patterns, dynamic *ff*. Violin 2 (middle) plays eighth-note patterns, dynamic *ff*. Violin 3 (bottom) plays eighth-note patterns, dynamic *ff*.
- Measure 200: Violin 1 (top) plays eighth-note patterns, dynamic *ff*. Violin 2 (middle) plays eighth-note patterns, dynamic *ff*. Violin 3 (bottom) plays eighth-note patterns, dynamic *ff*.

Text in the music:

- restez à la position.*
- 3^o Corde.*

A page of musical notation for a solo instrument, likely flute or oboe, featuring 14 staves of music. The music is in common time and consists of continuous sixteenth-note patterns. Various dynamics are indicated, including *p* (piano), *f* (forte), *ff* (fortissimo), and *sforzando* (*sf*). Measure numbers 1 through 140 are present above the staves. The notation uses a treble clef and includes several grace notes and slurs. The page is numbered 10 at the bottom right.

130

f *f* *f*

p

pp *f*

pp *f*

plus vite. *10 Tempo.*

Arco.

cres.

tr.

140

150

160

170

LARCHETTO
SOSTENUTO. *V. 2^o* *dolce con espress.*

f p *pp* *f* *cres.*

p *p* *f* *f* *30* *f*

stacc: sans quitter la corde.

ff *1* *2* *p* *dolce con espress.*

ff *facel: le mouvement.*

rallent. *3* *60* *f*

dimin. *p* *10 Tempo.* *tr.* *2* *dolce con espress.*

ALLEGRO RISOLUTO.

(♩ = 88.)

FINALE.

37

10

f *Arco.*

200

210 *f*

220 *pp*

230 *p* *tr.* 240 *f*

250 *cres: peu à peu.*

Moderato.

260 *ff* *ff* *p*

270 *10 Tempo.* *dolce.*

Moderato.

280 *10 Tempo.*

290 *pp*

300 *8*

ff

cres. *f* *p* 70

80 *f* *p*

90 *loco.*

dolce con espress.

100

110 *pp*

cres. *f*

un peu plus lent. 120

dolce assai.

10 Tempo.

encore plus lent. 130 *ppp* *pppp*

dimin.

(d = 69)
ALLEGRO.
SCHERZO.
Basso.

14 20
p > > > pp
30
pp
10 20 2 ff
50
60 p > tr
f 3 p f ff
80 p > p > p > p pp
cres: peu à peu. f sf > sf > sf > sf > sf > ff

90

MODERATO SANS LENTEUR.

1 leggiert scherz. 100

p

p

p 110

The image shows a page of sheet music for cello, page 7. The music is in 2/4 time and consists of 15 staves of musical notation. The key signature is one sharp. The music begins with a dynamic of *cres.* followed by *f*, *p*, *p*, and *ff Pizz.* The tempo is marked *130*. The music continues with a dynamic of *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*, *pp*, and *p*. The tempo is marked *140*. The music then continues with a dynamic of *p*, followed by *p*, and *p*. The tempo is marked *150*. The music then continues with a dynamic of *p*, followed by *p*, and *p*. The tempo is marked *160*. The music then continues with a dynamic of *p*, followed by *p*, and *p*. The tempo is marked *170*. The music then continues with a dynamic of *cres.* followed by *sf*, *p*, and *p*. The tempo is marked *180*. The music then continues with a dynamic of *ff Pizz.* The tempo is marked *10 Tempo.*

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VIOLINO II.

ALLEGRO COMODO. *rallent.* *1^o Tempo.* *ritard.* *1^o Tempo.*

QUARTETTO *w. 3.*

10 20 30 40 50 60 70 80 90 100 110 120

29 39

150

160

170

180 1

190

200

39

FINE



Sheet music for cello and piano, page 36, measures 220-300. The music is in 2/4 time, mostly in B-flat major, with some sections in A major. The cello part is written in bass clef, and the piano part is in treble clef. The score includes dynamic markings such as *ff*, *pp*, *tr*, *p*, *f*, *ff*, *p*, *sforz.*, *ff*, *pizz.*, *Moderato*, *Tempo*, *Arco*, and *f*. The piano part features various techniques like pizzicato and arco. The cello part includes many sixteenth-note patterns and some eighth-note groups. Measure 220 starts with a forte dynamic. Measure 230 begins with a piano dynamic. Measure 240 features a trill. Measure 250 is marked *f*. Measure 260 is marked *f* and includes the text "crescendo". Measure 270 is marked *Moderato* and *Pizz.* Measure 280 is marked *Tempo* and *Arco*. Measure 290 is marked *Moderato* and *Pizz.* Measure 300 is marked *f*. Measure 310 is marked *f* and includes a dynamic marking *ff*.

ALLEGRO.

SCHERZO.

15

p

sf p 20 *sf p* *sf p*

pp

pp

30

p

40 10 20

p

ff

pp *pp*

60 2 10 15 20

f *p*

70 10 15 20

ff

80 *p* *p* *p* *pp* *cres. peu a peu.*

f toujours.

ff pizz.

MODERATO SANS LENTEUR.

90 100 110

p

Arco.

f p *p* *p* *f pizz.*

34

6201b

p Arc.

130

p

p

p

140

f p

pp

f pizz.

150

p

160

p

170

p

Arco.

cres.

f *sf p* *p* *sf p*

180

p

p

ff pizz. *Arco f*

190

f

200

p

sf p *sf p* *p*

210

pp

f

35

6201b

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ALTO.

QUARTETTO N° 3.

ALLEGRO COMODO. *ritard.* *1^o Tempo. 1* *ritard.* *1^o Tempo.*

2 *pp* *pp*

10 *p* *p* *Pizz.* *f Arco.*

20 *pp* *ff* *p* *ff*

1 *p* *pp*

1 39 *p* *ff*

40 *Arco.* *Pizz.* *sfz p* *sfz p* *sfz p* *sfz p*

sfz p *sfz p* *sfz p* *sfz p*

p *sfz p* *sfz p* *tr.* *sfz p* *sfz p*

50 *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

f p *f p* *f p* *f p* *f*

60 *dimin.*

pp *sfz p* *p* *p*

70 *p* *p* *p* *p* *p* *p*

2^o *sfz p* *p*

Sheet music for cello, page 12, featuring ten staves of musical notation. The music is in 2/4 time, with a key signature of one sharp (F#). The notation includes various dynamics such as *p*, *f*, *ff*, *pp*, *sforzando* (*sforz.*), and *pizz.* (pizzicato). Performance instructions like *Arco.* (bowing) and *pizz.* (pizzicato) are also present. Measure numbers 1, 80, 90, 100, 110, and 120 are indicated. The music consists of ten staves of musical notation, with the first staff starting with a *p* dynamic and the last staff ending with a *f* dynamic.

140

150

160

170

180

190

35

FINE.

80

90

100

110

120

130

110

120

130

140

150

160

170

plus vite.

1^o Tempo.

1^o Pizz.

Arco.

cres.

180

LARGHETTO **SOSTENUTO.** *dolce assai.*

10

cres. *f p* *pp* *peres.* *sfz* *pp* *peres.*

sfz *pp* *f* *sfz* *pp*

stacc: sans quitter la corde.

30 *f* *ff* *40*

pp *pp* *pp* *pp* *pp* *pp*

50 *accel: un peu le mouvement.*

pp *ppp* *ff* *rallent.*

1^o Tempo. *dolce assai.*

1^o Tempo. *pp* *Arco* *290*

3 3 3 3 3 3 3 3

300 3 3 3 3 3 3 3 3

ff

ALLEGRO RISOLUTO.

FINALE. *f* *p* *3 3*

f *p* *3 3*

20 *sfz* *3 3*

30 *sfz* *p* *f* *p* *f* *p*

f *p* *f p* *cres.* *f*

40 *sfz* *3 3* *sfz* *p* *3 3* *sfz* *p*

50 *sfz* *p* *3 3* *sfz* *p* *3 3* *sfz* *p*

cres. *f* *p* *f* *p*

f *p* *cres.* *f* *60*

70

1. *Tempo*. *Arco.*

f *p* *f* *200*

sf *p* *sf* *pp* *210*

f *ff* *220*

pp *230*

p *tr* *240*

tr *f* *f* *250*

p *p* *pp* *cres.* *f* *260*

f toujours *3*

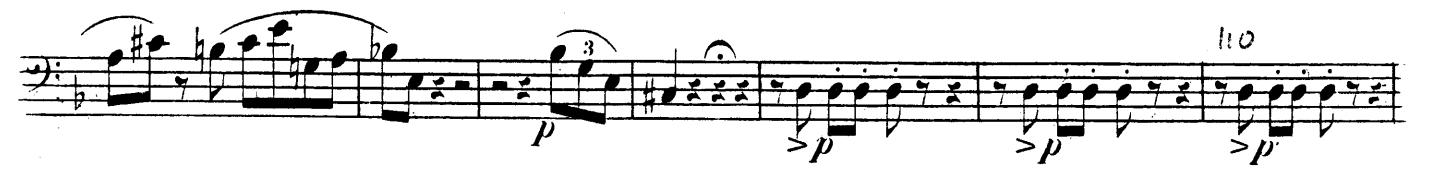
ff *ff* *ff*

Musical score for Violin and Cello, page 19, measures 270-280. The score consists of two staves. The top staff is for the Violin, and the bottom staff is for the Cello. The Violin part starts with a sixteenth-note pattern, followed by a dynamic *p*, a measure number 270, and a tempo marking *10^o Tempo*. The Cello part starts with a eighth-note pattern, followed by a dynamic *p*, and a tempo marking *Pizz.*. The Violin part continues with a sixteenth-note pattern, followed by a dynamic *sf p*, and a tempo marking *Arco, sf p*. The Cello part continues with a eighth-note pattern, followed by a dynamic *sf p*, and a tempo marking *sf' p*. The score is in common time, with various key changes indicated by key signatures.

ALLEGRO.

SCHERZO. 





120

130

140

150

160

170

180

190

cres.

ff

ff

ff

130

140

150

160

170

180

Pizz. Arco.

Arco.

Pizz.

cres.

ff

ff

ff

ff

LARCHETTO
SOSTENUTO.

dolce assai.

10 *cres.*

20 *f* *pp* *f*

30 *ff stacc: sans quitter la corde.*

40 *Pizz.* 1 *p Arco.*

50 *accelerando*

un peu le mouvement.

60 *rallent.* 1

70 *f f f f f f f f f f*

80 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

90 *Tempo.*

dolce assai.

30 *f p* *f p* *f p*

40 *f p* *f p* *cres.* *f*

50 *f p* *f p* *f p* *f p*

60 *f p* *f p* *cres.* *f*

70 *f p* *p* *p* *f* *p* *f* *p* *f* *p*

80 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

90 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

100 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

110 *p* *f* *p* *pp* *p* *f* *p* *f* *p* *f*

120 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

130 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

140 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

150 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

160 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

170 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

180 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

190 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

200 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

210 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

220 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

230 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

240 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

250 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

260 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

270 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

280 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

290 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

300 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

310 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

240 *f* *p* *f* *f*

250 *>p* *>p* *>p* *>p* *f* *f*

260 *f* *toujours.*

cres: peu à peu. *f* *ff*

270 *Moderato.* *Pizz.* *ff* *p* *Arco.*

280 *Moderato. Pizz.* *p* *p*

290 *1^o Tempo.* *Arco.* *pp*

300 *ALLEGRO RISOLUTO.* *ff*

FINALE. *f* *p*

10 *f* *p* *f* *20*

30 *f* *p* *f* *p*

6201d

70 *cres.* *f* *p* *f*

80 *p* *f* *p*

90 *ff* *p*

stacc: sans quitter la corde.

100 *p* *1* *Pizz.* *Arco.* *pp*

110 *2* *pp* *pp* *ppp* *p*

un peu plus lent. *cres.* *f* *sempr ppp*

120 *1^o Tempo.* *encore plus lent.* *fin de corde.*

130 *Pizz.* *Arco.* *pppp*

6201d

ALLEGRO.

SCHERZO.

9: 3 4

p *pp*

10. *pp*

20. *pp*

30. *p* *pp*

40. *p* *ff* 110

20. 2 *ff* 60

60. 4

70. *f* *p* *f* *f*

80. *p* *p* *p* *p* *pp* *cres. peu à peu*

f toujours. 90. *ff* *Pizz.*

MODERATO SANS LENTEUR

f

100. *p* *pp*

110. *cres.*

Arco. *Pizz.* *Arco.*

120. *ff*

28. *ff* *f p* *f p* *f p* *f p* *6201d*

130. *p*

140. *f p* *f p* *pp*

150. *f* *Pizz.*

160. *cres.* *Arco.*

170. *p* *ff* *f*

180. *Pizz. Arco.*

190. *f*

200. *p* *pp*

210. *p*

220. *ff*

230. *pp*

240. *ff*

250. *pp*

260. *ff*

270. *ff*

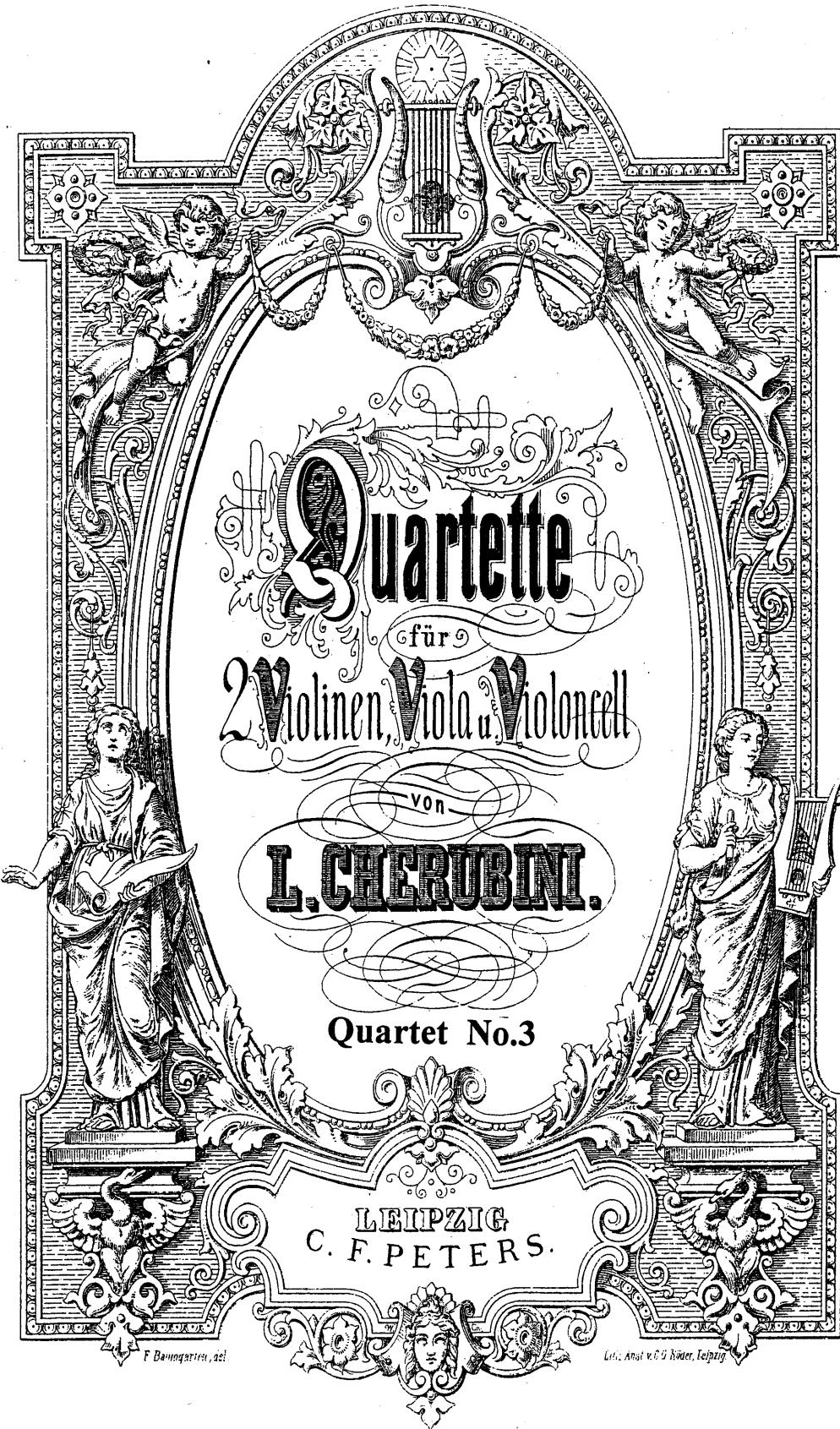
280. *ff*

290. *ff*

6201d

29. *ff*

Maria Luigi Cherubini (1760 - 1842) was an Italian composer who had enormous success as a composer of operas, of which he wrote 29 in all which were produced throughout Italy and in London, Vienna and particularly in Paris, where in 1821 he became director of the Conservatoire. He wrote six string quartets of which only the first three were published in his lifetime with a dedication to his friend Baillot. No. 1 was written in 1814. No. 2 is a transcription apparently made in 1829, of a Symphony in D written on 1815 for the London Philharmonic Society with a newly composed slow movement in place of the original's *Larghetto*. No. 3 was written in 1834.



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